the director's wife, was so struck with the stage the opera. Marie Miolan-Carvalho, the name. It was Leon Carvalho, director of part of the Goethe masterpiece of the same Faust Jules Barbier and Michel Carré. They based other operas, was written with librettists Faust, along with seven of Gounod's over a thousand times in Paris alone. Bizet's Carmen as the world's most popular Parisian musical stage and second only to modest sum Choudens timidly advanced publishing houses. In thirty years, the fortunes of one of France's great music off; by so doing, he laid the foundation of publishing rights. Choudens' gamble paid his entire capital of 10,000 francs for the was just starting in the business, offered charm destined to live. At last a publisher the fact that here was a work of beauty and score. It is staggering to think that the pub-

I

Choeur des Soldats/Soldiers' Chorus from Faust Act IV

Charles François Gounod was among the most respected and prolific composers in France during the second half of the nineteenth century. He was born in Paris in 1818. Gounod composed in all branches of music, yet he is only remembered today as a composer of church music and operas.

In 1852, Gounod assumed the direction of the Orphéon de la ville de Paris. The Paris Orphéon was a male-voice choral society with membership drawn from the working class and lower bourgeoisie. During the eight and a half years in which Gounod held the post of director of the Orphéon, the experience he gained in handling massed choral forces was to prove useful.

Gounod's first great success, written when he was forty, was produced in 1859. At first though, no theater would produce Faust and no publisher would bring out the score. It is staggering to think that the public of that time was so long in waking to the fact that here was a work of beauty and charm destined to live. At last a publisher was found. Antoine de Choudens, who was just starting in the business, offered his entire capital of 10,000 francs for the publishing rights. Choudens' gamble paid off; by so doing, he laid the foundation of the fortunes of one of France's great music publishing houses. In thirty years, the modest sum Choudens timidly advanced brought in nearly three million francs.

Faust eventually became a fixture on the Parisian musical stage and second only to Bizet's Carmen as the world's most popular French opera. Gounod's fifteen or so other operas, with the single exception of his Roméo et Juliette (1867) have not enjoyed any measure of popularity. When Gounod died in 1893, Faust had been performed over a thousand times in Paris alone.

Faust, along with seven of Gounod's other operas, was written with librettists Jules Barbier and Michel Carré. They based their classic tale of Faust closely on the first part of the Goethe masterpiece of the same name. It was Leon Carvalho, director of the Théâtre-Lyrique, who finally agreed to stage the opera. Marie Miolan-Carvalho, the director's wife, was so struck with the role of Marguerite, that Monsieur Carvalho begged Gounod to let her sing it. Carvalho had faith in the ultimate triumph of Gounod's Faust and pushed it to a fifty-seventh performance, at which point he failed and the theater was closed. Faust was not heard again in Paris until 1862.

In an ironic coincidence, Gounod's second great success came in the same year in which he introduced his Faust. He composed a Méditation for soprano solo — an obbligato to be sung with the first prelude of J. S. Bach's The Well-tempered Clavier. He dedicated his Mélodie religieuse to Mme. Marie Miolan-Carvalho. Méditation quickly became popular with the public. Gounod's Méditation sur le Premier Prélude de Bach soon became known as Ave Maria. Audiences, which had been cold to his earlier works, went mad for Gounod. It became fashionable for ladies to hear Ave Maria with expressions of idyllic piety and for gentlemen to listen with manly respect. No soirée musicale was complete without a performance of this ubiquitous morsel. Gounod deplored the immense popular success of his unconsidered trifle and felt the annoyance of all artists when they see their important works ignored in favor of minor ones. Today, Gounod is best remembered for his opera Faust and his Ave Maria. Both works immortalized their author.

Act III, scene 3, of Faust takes place in a town square. Soldiers triumphantly sing of their return from war. Over the years, choral societies have enjoyed the justly famous Soldiers' Chorus. This is the Gounod of the Orphéon. And to think this regal, patriotic, uplifting march was added to the full score as an afterthought! The vigorous melody was originally an unaccompanied Soldiers' Chorus. This is the Gounod choral societies have enjoyed the justly fa-

Chor der Pilger (Pilgrim's Chorus)

Beglückt darf nun dich, o Heimat from Tannhäuser, Act III, Scene I

Wagner completed his libretto for Tannhäuser on his 30th birthday, May 22, 1843 and the musical setting two years later, on April 13, 1845. Composed between the Flying Dutchman and Lohengrin, Tannhäuser was first performed on October 14, 1845, at the Dresden Hofoper where the 32-year-old composer was court conductor. Some of the scenery, ordered from Paris, had failed to arrive on time, and there were problems with the cast; not until the

10
third performance did the opera come into its own. Gradually, other German theaters produced Tannhäuser. The U.S. premiere took place at the Stadttheater, New York, on April 4, 1859. The second season of the Metropolitan Opera, 1884–85, opened with Tannhäuser, Leopold Damrosch conducting.

Wagner was frustrated with what he saw as the outdated artistic practices of his time. He railed against the opera of the day (embodied in Meyerbeer) and saw himself as the "artist of the future," battling the uncomprehending academy. For Wagner, Tannhäuser comprised a revolutionary transitional moment, a turning point. In Tannhäuser the composer emerges "struggling to utter himself."

With Tannhäuser, Wagner took another step away from the conventional opera of the period – with its division into set arias, ensembles and recitatives – toward music drama, in which words, music and action form a dramatic whole. None of his other works was subject to so many changes. Twice more in 1847 and in 1861, Wagner revised the opera. His revisions were aimed at making the opera a Gesamtkunstwerk, a total work of art.

The story of Tannhäuser is laid in and near Eisenach where, early in the 13th century, the Landgraves of the Thuringian Valley held sway. They were lovers of poetry and music, and at the Wartburg many peaceful contests between the famous minnesingers took place.

In the first scene of Act III, near the Castle of Wartburg, in a valley dark with the shadows of an autumn evening, the approach of a band of pilgrims returning from Rome is heard in the distance. The procession nears, then the pilgrims march from Rome is heard in the distance. The approach of a band of pilgrims returning.
and so had to eliminate all extraneous thoughts.

Director Salamunovich predicted the work would become the 20th century counterpart of de Victoria’s setting, and indeed it has. Twenty-two years after its premiere, choirs the world over regularly perform Lauridsen’s O Magnum Mysterium and his numerous other works, earning him the title of today’s most frequently performed American choral composer. In 2007 he became the recipient of the National Medal of Arts. The 73-year-old composer now divides his time between Los Angeles, lectures and residencies in the Americas and Europe, and his home on remote Waldron Island in the San Juan Archipelago off the northern coast of Washington state. More information on Morten Lauridsen as well as an excellent documentary by filmmaker Michael Stillwater, Shining Night: A Portrait of Composer Morten Lauridsen, can be found at www.mortenlauridsen.net. —TW & GH

**Latin text**


**English translation**

O great mystery, and wonderful sacrament, that animals should see the new-born Lord, lying in a manger!

Blessed is the Virgin whose womb was worthy to bear Christ the Lord.

Alleluia!

**Cantique de Jean Racine, Opus 11**

Gabriel Urbain Fauré was born in Pamiers, France, the sixth child of a schoolmaster. By the age of eight he was able to play and improvise on the village harmonium. The next year he was sent to Paris to study as a free boarder at Louis Niedermeyer’s École de Musique Religieuse et Classique, a school which focused on the study of church music and the preparation of church organists and choirmasters. There he received a thorough musical instruction from prominent French musicians, including his piano and composition professor, Camille Saint-Saëns who introduced him to the music of Liszt, Schumann and Wagner. At Niedermeyer, Fauré learned the art of modal harmony, taught with an eye toward preparing the student to accompany plainsong. Up-to-date chromatic harmony, counterpoint and fugue were also in the syllabus.

Fauré’s strengths as a composer were to lay within the more intimate musical forms – works for the piano, chamber music and songs – in contrast to the often more grandiose forms of the Austro-German tradition which dominated European music from the time of Beethoven until well into the 20th century. Fauré admired his contemporary Wagner but remained one of the few composers of his generation not to come under his influence even temporarily. He possessed a fastidious mind, satisfied only with the allusive and subtle note juste. Fauré incorporated French traditions to complete a body of work at once classical and novel while expressing with ease and distinction all that is finest in Gallic civilization.

The nineteen-year-old Fauré composed Cantique de Jean Racine, op. 11, his first significant work, in 1864 during his final year at the École Niedermeyer. Fauré won first prize in the school competition for composition with this work. It is a simple meditative piece, offering a foretaste of the calm and peace of his Requiem, op. 48, which he would begin work on twelve years later. Cantique belongs to a style known as Saint-Sulpicien, named after the fashionable church of Saint-Sulpice on the Paris Left Bank where well-heeled congregations delighted in lyrical motets with easy melodies. (In 1871, Fauré became assistant organist and accompanist to the choir at Saint-Sulpice).

Fauré’s text is based on the Jean Racine (1639-1699) translation of a hymn from the Latin of the Roman Breviary (the daily order of service). Censors paterni luminis, which dates from the middle ages. French poet and dramatist Jean Baptiste Racine, a contemporary of Molière and Corneille, was 17- or 18-years-old when he wrote these verses in 1655 or 1656. He would go on to establish himself as one of the giants of French classical drama. Fauré captures Racine’s devotional text with the simplest of means. Cantique represents the youthful work of two nascent French geniuses.

Fauré left École Niedermeyer in 1865, destined to become one of the most prominent in a line of distinguished late 19th and early 20th century French composers. First, though, he had to take up a succession of provincial posts as church organist. In 1883, Fauré married and became a father of two sons. To support his family, he gave harmony and piano lessons. At that time, he earned next to nothing from his compositions because his publisher was able to purchase them, copyright and all, for 50 francs apiece! In 1892, Fauré succeeded Jules Massenet as instructor of composition at the Paris Conservatoire where his students would include Nadia Boulanger and Maurice Ravel. In 1896, Fauré succeeded his former mentor Saint-Saëns as choir director and later chief organist at L’Eglise de la Madeleine, one of Paris’ most fashionable churches. From 1903 for 28 years, Fauré worked as music critic for Le Figaro. Fauré was named director of the Paris Conservatoire in 1905, a post he held for fifteen years. The last years of his life were marked by growing deafness and failing health. Fauré died at the age of 80 in 1924, was given a state funeral at the Madeleine, and is buried in the Cimetière de Passy in Paris.

Originally composed for four-part mixed (SATB) choir with organ or piano accompaniment, Cantique de Jean Racine was first performed in 1866. A version for harmonium and string quartet was conducted by César Franck in 1875. A full orchestral version followed in 1906. After his Requiem, op. 48, Cantique de Jean Racine remains Fauré’s most popular choral work. Its sober, limpid harmonies and pliant, unfolding melodic lines reveal Fauré’s deep familiarity with the polyphonic masters of the 16th and 17th centuries. Orpheus presents Cantique de Jean Racine in an arrangement for male-voice choir, violin and piano by K. Lee Scott (b. 1950). As you listen to Cantique, breathe in the transcendent calm and peace of a French cathedral. —GH
to composing choral music on texts drawn
from the Russian Orthodox liturgy.
Rachmaninoff created a monumental
work that elevates the spirit by its lofty
expressiveness and captivates the ear by its
sheer beauty. As his musical vehicle, Rach-
maninoff uses a living, breathing instru-
ment – the human chorus – in a way that
few composers have used it before or since.
His choral writing makes full use of the
rich sonority and timbrel colors developed
by his predecessors in the Russian choral
school of the late 19th/early 20th centuries.

After giving due praise to God, the Or-
thodox Church always pays homage to the
Virgin. Bogoródyitse Dyévo, perhaps the
most widely known hymn from Rach-
maninoff’s cycle, captures both the gentle
simplicity of the angelic greeting and the
awe-struck glorification of her response to
God.

This hymn to the Mother of God recurs
in many places in Orthodox worship. Here
it is sung three times with great solemnity,
and afterwards the priest gives a blessing,
which brings Vespers to an end on a note of
rejoicing. All of the lights are then dimmed
and the doors are closed. —GH

Rejoice, O Virgin Theotokos,
Mary, full of Grace, the Lord is with Thee.
Blessed art Thou among women, and
blessed
is the Fruit of thy womb,
for Thou hast borne the Savior of our souls.

Spasyenyiye Sodyelal
Russian music lovers recently marked
the 120th birthday of Pavel Grigoryevich
Tschesnokov, the Orthodox composer and
one-time leader of many church choirs.
Tschesnokov is widely considered to be in
a class with Tchaikovsky, Rachmaninoff,
and Ippolitov-Ivanov – all members of the
so-called Moscow School of composing,
famous for its profound lyricism and rich
psychological undertones. Tschesnokov’s
sensitivity to choral sonority enabled
him to create a jewel such as Spasyeny-
iye Sodyelal out of the simplest melody.
Spasyenyiye Sodyelal adapts the text from
Psalm 74 for a solemn hymn that has be-
come a choral classic. Built around a chant
melody from Kiev, the piece was originally
composed for a chorus of mixed voices.
Orpheus will perform it for you in an
arrangement for male voices that preserves
the phrasing and serene, ecstatic reverence
of the original. The structure is simplic-
ity itself with the second half identical
to the first except for the “Allyeluia” text
and the final cadence. Tschesnokov used
uncomplicated harmonies. In the Russian
Orthodox Church, it is traditional that no
instruments, not even an organ, are used
in worship. Our bass section therefore has
the honor of singing the low notes that the
organ pedal might otherwise provide. At
the end of the first section you will hear
(we hope!) the basses descend to a low
B-flat below the staff and at the end to a
low D.

A devout Christian, Tschesnokov could
hardly believe that an Orthodox nation
like Russia would some day fall victim to a
revolution that would upturn the very pil-
lars of Russian society and render useless
all his noble achievements. This man was
larger than life. He was the last precentor
at the Christ the Savior Cathedral that was
deliberately blown up during the time of
Stalin when so many churches were de-
stroyed. When the Cathedral went down,
Pavel Tschesnokov was so appalled that
he stopped writing music altogether. He
even took a vow of silence. It is said that,
as a composer, Tschesnokov died with his
cathedral. —GH

Спасение соделал еси, посреде земли,
Боже,
Аллилуия, Аллилуия, Аллилуия.
Alleluia, alleluia, alleluia.
I

Déposons les armes/ Gloire immortelle de nos aïeux........................ Charles Gounod (1818-1893), arr. V. Williamsen
Choeur des Soldats/Soldiers' Chorus from Faust, Act IV
Janet Tolman and Brent Burmeister, piano

Chor der Pilger...............................................................................................................Richard Wagner (1813-1883)
Pilgrim's Chorus from Tannhäuser, Act III, scene I
Janet Tolman and Brent Burmeister, piano

II

Ave Maria..................................................................................................................Jules Massenet (1842-1912), arr. T. Wentzel
From Méditation de Thaïs, Act II, Scene I
Klara Wojtkowska (4/10) / Kai Skaggs (4/16, 24), violin

O Magnum Mysterium....................................................................................................Morten Lauridsen (b. 1943)

Cantique de Jean Racine, Op. 11.................................................................................Gabriel Fauré (1845-1924)
Klara Wojtkowska (4/10) / Kai Skaggs (4/16, 24), violin

III

Bogoródyitse Dyévo (Rejoice, O Virgin)..............................................................Sergei Rachmaninoff (1873-1943)
From The All Night Vigil, Op. 37, No. 6

Spasyeniye Sodyelal (Salvation is Created), Op. 25, No. 5.........................Pavel Chesnokov (1877-1944)

Intermission

Brent Burmeister, piano
IV

La Mer (Beyond the Sea) ................................................................. Charles Trenet (1913-2001), arr. James Filipek


Vois sur ton Chemin ........................................................................ Bruno Coulais (b.1954)

From Les Choristes (Miramax, 2004)

Lindsey McHugh, soprano

Violin transcription: Tom Wentzel

Klara Wojtkowska (4/10) / Kai Skaggs (4/16, 24), violin

Sure on this Shining Night .............................................................. Morten Lauridsen

The Road Not Taken ................................................................. Randall Thompson (1899-1984), arr. M. Hill

From Frostiana, poetry by Robert Frost

The Awakening ............................................................................. Joseph M. Martin (b. 1959)

Vocalise .......................................................................................... Wilbur Chenoweth (1899-1980)

Lindsey McHugh, soprano

VI

Arizona, Arizona ........................................................................ Truck Stop, arr. V. Williamsen

Bryce Tomlin, tenor

Ghost Riders in the Sky ............................................................ Stan Jones (1914-1963)

The 3:10 to Yuma ........................................................................ George Duning (1908-2000), arr. M. Hill

Jeremiah Gaefke, tenor

Theme from Rawhide ................................................................. Dimitri Tiomkin (1894-1979), arr. M. Hill
La Mer

“La Mer” (“The Sea”) was composed during World War II by Charles Trenet (1913-2001) as an ode to the changing moods of the sea. The song was first recorded in 1945, but it was not until 1946, when Trenet recorded his own version, that it became an unexpected hit. It has remained a chanson classic and jazz standard ever since.

The American version is “Beyond the Sea” by American songwriter Jack Lawrence (1912-2009). By just adding “Beyond” to the title, he was inspired to create a pop romantic love song with unrelated lyrics about someone mourning for a lost love. The 1959 recording by American singer and actor Bobby Darin (1936-1973) is the best known. It became his signature song and was featured in Kevin Spacey’s Beyond the Sea, a 2004 film based on Darin’s life.

—CD

Autumn Leaves

“Autumn Leaves” originally was a 1945 French song, “Les feuilles mortes” (literally “The Dead Leaves”), with music by Hungarian-French composer Joseph Kosma (1905-1969) and lyrics by French screenwriter and poet Jacques Prévert (1900-1977). After its introduction in a 1946 film, the actor and singer Yves Montand (1921-1991) added it to his concert repertoire. At first, it was received coolly. No beat, an over-complicated structure, a relentlessly sad message, it had everything going against it, but Montand kept singing it. Within a few years, it became his biggest hit and most requested song.

Johnny Mercer (1909-1976), who wrote the lyrics to more than fifteen hundred songs, put English lyrics to Kosma’s music in 1947. It was a completely different song from the rambling elegy Prévert and Kosma had created. While the original was about an all-consuming passion, Mercer’s was more about a fleeting attachment, more nostalgic than angst-ridden, more bittersweet than bitter.

Jo Stafford (1917-2008) was among the first to perform this version. She was under contract with Capitol Records, a company founded and co-owned by Mercer. Édith Piaf sang the French and the English version of the song on a 1950 radio program. After Nat “King” Cole took Mercer’s version to No. 1 on the hit parade in 1955, it made the rounds as standard fare for nightclub singers from Frank Sinatra to Tony Bennett to Eartha Kitt.

—CD

Vois sur ton Chemin

(Look to your path) from Les Choristes

A modest, low-budget movie about a music teacher in post-war France who wins over the troubled students at a boarding school arrived in theaters with little advance hype. Defying industry expectations, this affecting tale proceeded to break box-office records. The tale of a music teacher’s lasting impact on his young charges gained Academy Award and Golden Globe nominations as 2005’s Best Foreign Language Film, as well as an Oscar nod for Best Song, Vois Sur Ton Chemin (Look to Your Path).

Les Choristes (The Chorus) is a tale about children rejected by French society, incarcerated in the aptly named Fond-de-l’Étang (Bottom of the Pond), a boarding school ruled by a despotic director and disfigured by his bleak reformist philosophy. In 1949, an unemployed music teacher and failed composer in search of worthwhile work arrives at the school. The boys are difficult, quasi-murderous brats who, according to the headmaster, will learn to behave themselves only if they are beaten with a stick or put in confinement – or both. The music teacher thinks otherwise. Although he has been warned that the boys are monsters disguised as human beings, he takes a liking to them and sparks a surprising passion for singing among his class, which is made up of kids regarded as delinquent only because of the illegitimate nature of their wartime conception. The teacher, through firmness, kindness and understanding, tames the savage hearts of his pupils. Lo and behold, these unlikely choirboys come to master the art of choral singing, and in so doing, gain for themselves a sense of self-worth, while coincidentally, rekindling the music teacher’s abandoned devotion to music.

Bruno Coulais’ songs for the soundtrack have become standards of contemporary French choral repertoire. Teachers have children singing Vois sur ton Chemin and other pieces from the movie. Many of the students had never sung before!
The film's overriding message concerns social inclusion brought about through music. In delivering the message of hope to the world, Les Choristes also projects a potent advertisement for singing as a participatory pursuit. Did The Chorus inspire audiences to boost the diminishing ranks of amateur choral societies? You bet it did. Estimates have it that over 300,000 people joined France's 8,000 choirs or established new singing groups that year! “This movie proves that anybody, with some work, can sing this type of music in choirs and get great pleasure from it,” says Coulaïs. “Through singing, people can access something missing from their daily lives.” The men of Orpheus agree and give Les Choristes their four-star rating. Here for your pleasure (and ours) is Vois sur ton Chemin. —GH

VI

**Sure On This Shining Night**

Sure On This Shining Night

It is indeed a brave American composer who would dare to follow Samuel Barber in setting that remarkable poem of timeless beauty, Sure On This Shining Night. The poem, by James Agee (1909-1955), inspired Barber to compose one of the greatest and most popular art songs of the 20th century.

Having sung and taught Barber’s setting for many years, I was not prepared to believe any other version could be as moving. Well, I was mistaken. Morten Lauridsen, whose *O Magnum Mysterium* was performed earlier in this program, has captured the beauty and wonder of Agee's poem, evoking the great expanse of the universe beheld in a summer night sky by a lone wanderer. His setting is spare, flowing and stunningly beautiful.

The poem comes from James Agee’s *Permit Me Voyage*, published in 1934 by Yale University Press. While working for Fortune Magazine, the 25-year-old poet, novelist, journalist, film critic, screenwriter, and social activist published what was to be his only volume of verse.   —GH

**The Road Not Taken**

In 1958, Randall Thompson received a commission to compose a setting of the poetry of Robert Frost to celebrate the 200th anniversary of the incorporation of the Town of Amherst, Massachusetts. On October 18, 1959, *Frostiana* was first performed in the Amherst Regional High School Auditorium by the Bicentennial Chorus comprised of singers from the township. The composer conducted. Frost and Thompson knew and admired each other’s work. In *Frostiana*, we have one of the jewels of Americana choral music. At the premiere, when the last bars of music had died away, Robert Frost shouted, “Sing that again!”

The complete Frostiana is a set of seven choruses, five of them for mixed choir, two for 4-part male chorus. One of those is *Stopping by Woods on a Snowy Evening*. Thompson originally set *The Road Not Taken* for mixed chorus. Orpheus will perform it for you in an arrangement for men’s voices arranged by Maurice Hill. —GH

**The Awakening**

Joseph M. Martin, a native of North Carolina, earned his Bachelor of Music degree in Piano Performance at Furman University in Greenville, South Carolina, and a Master of Music degree in Piano Performance at the University of Texas, Austin. Recognized throughout the United States for his many choral compositions, Mr. Martin has more than 300 of his works currently in print – and the list contin-
ues to grow. Joseph M. Martin’s *The Awakening* was commissioned by the Texas Choral Directors Association in honor of their 40th anniversary in 1995. The work received its premiere in San Antonio at the annual TCDA convention that year with Dr. Donald Bailey, Director of Choral Activities at Baylor University, conducting the 1st TCDA Men’s Chorus. The text by the composer moves dramatically through contrasting sections from a dream in reality, to a nightmare where no birds sing, where every song withers and dies, to an awakening in a world filled with the beauty of music. Martin’s writing for male voice choir is highly regarded. With *The Awakening*, he joins the ranks of other outstanding contemporary American choral composers of his generation like Daniel E. Gawthrop, J. Chris Moore, David C. Dickau, and Morten Lauridsen. *The Awakening* is truly a marriage of music and lyrics that effectively proclaims all that we feel about our love of music.  

—GH

**Vocalise**

Composer, conductor, and pianist Wilbur Chenoweth was born on June 5, 1899, in Tecumseh, Nebraska. He attended the University of Nebraska-Lincoln and taught there from 1925 to 1931 as a professor of piano, organ and theory. Chenoweth wrote Nebraska’s *Hail Varsity*, one of the greatest college fight songs. He moved to Santa Monica, California, in 1938 and was a professor at Occidental College from 1938 to 1945. I sang for Wilbur Chenoweth at the Neighborhood Church in Pasadena where he was organist and choirmaster. My voice teacher, Carolyn Allingham, attended the Neighborhood Church. When she learned that Chenoweth was looking for a tenor for his double quartet, she recommended me. Thanks to Miss Allingham, I got my first regular paid singing job not long out of high school.

Wilbur Chenoweth was a kindly gentleman with a full head of snowy white hair. I was very much in awe of him. There were no weekly rehearsals. We simply went through the music before the Sunday morning service. The other singers were all seasoned, professional, crackerjack sight-readers. I didn’t have great chops. I was a greenhorn. For me, this was going to be sink or swim. Much of the music we sang was one voice to a part. When I struggled, Wilbur knew it. He did not suffer fools lightly. His piercing blue eyes could fix you with an icy stare. I got plenty of those. I had to learn to carry my own weight, and pronto! This was valuable on-the-job training for a young aspiring singer. At first, it was a struggle, but I learned and I survived. As I look back on it, I’m sure that Wilbur must have taken pity on me.

It was right about this time that Chenoweth produced one of his most popular and endearing compositions, *Vocalise*, for soprano. Orpheus will sing Wilbur Chenoweth’s arrangement for four-part chorus of men’s voices and soprano solo. We are pleased to have talented Lindsey McHugh to do the honors. Wilbur Chenoweth retired from the Neighborhood Church in 1962. I had left to seek my fortune by then as well. He continued to maintain a music studio in Los Angeles up until his death on March 23, 1980. Thank you, Wilbur, for giving a kid a break.  

—GH

**VI**

**Arizona, Arizona**

Sons of Orpheus completed a successful two-week concert tour of Germany, Austria and Hungary during the summer of 2000. Debut concert in Germany took place in Hürth-Bärenrath suburb of Cologne. We were invited to perform a joint 3-choir concert with Männergesangverrein Cäcilia and another touring men’s choir from Austria, Männergesangverrein Gries Kirchen Tollertau. At the post-concert party/gemütlichkeit there was dancing with light music provided by a fellow playing a keyboard synthesizer. He was also a singer and, as you would expect, his vocal selections consisted of current popular German favorites. Naturally, my ears pricked up when I heard him singing *Arizona, Arizona*. My curiosity was peaked. A German song about Arizona? He told me it was a song by a group called “Truck Stop,” a western band out of Hamburg! To make a very long story short, our choir secretary at the time, Vern Williamsen, contacted Truck Stop in Hamburg, and they sent us a copy of their version. You have heard many other fine choral arrangements by founding member Vern Williamsen. Now we present his choral arrangement of Truck Stop’s *Arizona, Arizona*.  

GH
**Ghost Riders in the Sky**

Stan Jones was born on June 5, 1941, ninety miles south of Tucson in Douglas, Arizona. He learned the fundamentals of guitar playing from Arizona cowboys.

When Stan Jones and an old cow-poke named Cap Watts went ridin’ out one day on the D. Hill Ranch in southern Arizona, there was unrest in the air. Ominous cloud silhouettes grouping, regrouping, backlit with yellow and sun-red accents looked to the imaginative mind like nothing more than a line of riders racing through the ragged skies. Stan Jones and Cap Watts began to tie down the blades on a windmill when masses of dark, fast-moving clouds appeared on the horizon forming spectral figures. Cap Watts warned prophetically, “Ghost riders.”

While working as a park ranger in Death Valley in 1949, Stan Jones acted as a guide for movie locations for a film starring John Wayne. With some reluctance, he sang his own special brand of campfire music for the Hollywood group. *Ghost Riders in the Sky* changed Stan Jones’ life overnight!

Later that year he appeared in the Gene Autry movie, *Riders in the Sky*, that featured his song. He later composed music for John Ford’s *Wagonmaster* and the title song for the John Wayne classic *The Searchers* in 1956. He died in 1963 and is buried in his hometown, Douglas, Arizona. —GH

**3:10 to Yuma**

Mention the movie title and almost everybody can call up an image of Glen Ford playing a bad guy, and Frankie Lane singing the title song. The song is a gift from George Duning, one of the many gifts Duning gave us all in his long career in the movie business.

Duning was born into a musical family in Richmond, Indiana, in 1908. He was educated at the Cincinnati Conservatory of Music. After graduating, he turned away from his classical training to star in Kay Kyser’s Kollege of Musical Knowledge, a job that garnered him a contract with the musical staff at Columbia Pictures.

Among the films for which Duning wrote scores are two of the best examples of western genre – the original 3:10 to Yuma, and Cowboy. He also composed for films as diverse as *My Sister Eileen, The World of Suzie Wong, Me and the Colonel, The Devil at Four O’Clock, Bell, Book, and Candle, Any Wednesday*, and *Toys in the Attic*.

George Duning was nominated for five academy awards. He was also a leader in his profession, serving on the boards of directors of ASCAP and the Academy of Motion Picture Arts and Sciences. He was recognized by the Society for the Preservation of Film Music with its annual award in 1995. George Duning died in San Diego at the age of 92. —NM

**Rawhide**

Television’s western series have produced some memorable music. *Rawhide*, starring Clint Eastwood as Rowdy Yates, ran on CBS from 1959 to 1966. It featured theme music by Dimitri Tiomkin. It is ironic that a Russian could so readily distill the essence of the American West into authentic musical terms, but Tiomkin was a composer without peer when it came to providing accompaniments to big, outdoorsy entertainments. He has carved himself a permanent niche in the pantheon of legendary film composers with contributions such as *Gunfight at the OK Corral, High Noon, Red River, Duel in the Sun, Giant, Alamo*, and *Rawhide*.

—GH